

OUR BUSINESS by N.A. Taylor

Not again?

"That more features made by the National Film Board of Canada will be flowing into the American market than at any time in the past was predicted yesterday by David Novek, director of the publicity division of the National Film Board."

The item above was recently printed in an American trade paper and is part of a report of a statement made at a press luncheon for the launching of "Prologue", the latest NFB feature.

We should have thought with the present financial squeeze and the numerous complaints about the firing of staff at the NFB, there would be precious little left in its budget for the production of feature films. If the above statement is to be believed, other features are presently in the planning stage. The record of the NFB to date on feature production, from a financial viewpoint, has not been so successful as to merit further programming. Actually, it points to disaster.

On the other side of the coin, the Canadian Film Development Corporation is trying to sponsor feature film development and is encouraging competent private enterprise to engage in it. Both organizations are arms of the same parent body and in point of fact, the chairman of the NFB is a member of the board of the Canadian Film Development Corporation.

If the NFB engages in feature film production, it does so on an inequitable competitive basis. It is the owner of vast quantities of production equipment already paid for by government funds, plus a film lab. It has people employed whose salaries may be charged in other areas and the result must be that it is unfairly impinging on what should primarily be a private enterprise area.

Since the annual budget of the NFB has been frozen because of governmental austerity measures, it

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Shown above is the prototype of Famous Players' new Mini-Ciné theatres, prefabricated structures designed to service isolated communities throughout Canada. The prototype has been de-sectionalized, packaged and shipped to the Ontario Hydro power dam site at Lower Notch, about 30 miles south of Haileybury, Ont. where it will be reassembled for a premiere 16 mm. feature showing Mar. 1. It will be the first installation of its kind in Canada, serving the power dam construction community of 1,000 inhabitants who now have to travel 35 miles to the nearest permanent moviehouse in Cobalt, Ont.

Famous Players to open first Mini-Ciné on Mar. 1

First of Famous Players' 180-seat Mini-Ciné units — prefabricated structures designed to serve remote, theatre-less communities throughout Canada — is scheduled to open March 1 in a northern Ontario location known as the Lower Notch Generating Station, an Ontario Hydro power dam site at the junction of Lake Temiskaming and the Montreal River, about 30 miles south of Haileybury.

A. E. (Bert) Brown, supervisor of Famous' Mini-Ciné operations, said components would shortly be shipped from Toronto to the dam site where a work crew provided by the dam-builders — C. A. Pitts Construction (Ontario), McNamara Construction and Atlas Construction — would assemble the L-shaped structure in time for the March target date.

At peak construction periods, the Lower Notch community numbers 1,000 and is expected to be on location well into 1971 before the new dam is completed. Meanwhile the Mini-Ciné, installed at Famous Players' expense on land provided by Ontario Hydro, is expected to fill a major entertainment gap. The nearest permanent moviehouse is in Cobalt, 35 miles away.

One 16 mm. showing of a current release is planned each evening but it's possible that the building might also serve the community as an auxiliary recreation or assembly hall for afternoon social events or business meetings.

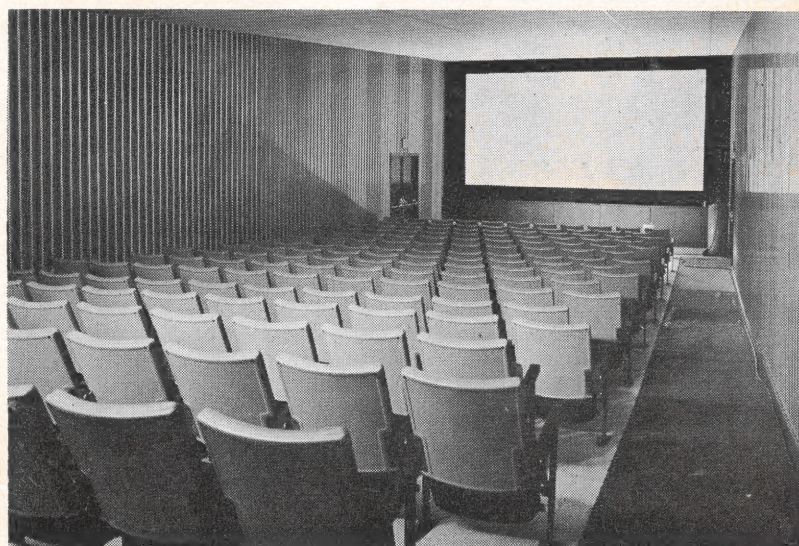
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Lloyd Burns appointed Screen Gems' exec. vp.

Lloyd Burns has been appointed executive vice-president of Screen Gems, succeeding John H. Mitchell who was recently named president of the company. Burns will continue to serve as president of Screen Gems International and as vice-president of Columbia Pictures Industries, Inc. Screen Gems is the television production and distribution division of Columbia Pictures Industries.

Under Burns' leadership, Screen Gems International has developed one of the largest sales operations in the industry, distributing program series and feature films to 99 countries around the globe. Additionally, the company initiated a full program of production in Canada and Australia. Many of the program formats developed in these countries will be offered for sale in the United States.

Burns, a Canadian, first became affiliated with Screen Gems in this country in 1955, when he helped to organize the company's Canadian subsidiary, Screen Gems (Canada) Ltd. Three years later he went to New York as vice-president in charge of Screen Gems International. In 1966, he was named president of the division.



Main auditorium of Famous Players' new Mini-Ciné theatre is 24 feet wide by 64 feet deep and can accommodate 180 seats. The rows of foam-rubber chairs are staggered and the reinforced, insulated wooden floor is gently ramped to provide excellent sightlines from anywhere in the theatre. The tongue-in-groove, insulated metal walls are color-coordinated in orange and gold with the vinyl and fabric seating. Heating is provided from an oil or gas-fired furnace.

Looking Ahead

Curtis Harrington has been signed to direct **Choice Cuts** for Warner Bros. Harrington, who last directed *Games for Universal*, has begun work on the film adaptation of the French suspense novel by the authors of *Diabolique*.

Klute, an original screenplay, has been acquired for filming by Warner Bros. Described as a contemporary story of a call girl and a small-town policeman on a man-hunt, the movie will star **Jane Fonda**. The picture is expected to begin production by April, on location in an as yet unselected metropolitan area.

Henry Mancini is now writing the music for **The Hawaiians**, and will score the film on April 8. **Charlton Heston** stars and **Geraldine Chaplin**, **John Philip Law**, **Alec McCowen** co-star in the Mirisch production, directed by **Tom Gries** and released by **United Artists**. **The Hawaiians** is based on the second half of **James A. Michener's** novel, *Hawaii*.

Calvin Lockhart will be one of the most widely seen film stars within the next 12 months, when three of his new motion pictures will be released. **Halls of Anger**, his first Hollywood production concerning a black teacher and his confrontation with the race problem in a big city, **Cotten Comes To Harlem** co-starring **Godfrey Cambridge** and **Raymond St. Jacques**, and **Leo The Last**, made in London and also starring **Marcello Mastroianni** will all be released by **United Artists**.

Luana Anders has been signed for a key role in **David L. Wolper's** production for **Universal**, **I Love My Wife** starring **Elliot Gould**. She will portray a prostitute to whom Gould turns after a frustrating teen-age romance.

Gayle Hunnicutt, wife of British

film star **David Hemmings**, will return to Hollywood to star opposite **George Peppard** in **Universal's Hark**, a western drama about the California gold country.



A REAL PIONEER — Jimmie Davie, president of the Vancouver branch of the Canadian Picture Pioneers, recently presented a 50-year plaque to R. C. Steele (left). Since 1916, Steele has pioneered the 16mm circuits in areas of British Columbia, has instituted sound pictures in several B.C. towns and, as a Liberal member in his province's legislature, was largely instrumental in eliminating the Amusement Tax.

Seven major features for Mirisch Co. in 1970

The Mirisch Production Company's schedule for 1970 will reach a record high with seven major films, the largest and most varied program of pictures in its 13-year history, it was announced by Walter Mirisch, president. The previous record production output was achieved during 1969, he added.

The 1970 films, like all Mirisch pictures until now, will be released by **United Artists**.

Leading off is **Gaily, Gaily**, which had two pre-release engagements at Christmas and is starting national release this month. The comedy stars **Beau Bridges**, **Melina Mercouri**, **Brian Keith**, **George Kennedy** and **Hume Cronyn**. The film was produced and directed by **Norman Jewison**.

"Halls of Anger", contemporary drama of racial tension in a big city high school, will be the company's Easter attraction. Produced by **Herbert Hirschman** and directed by **Paul Bogart**, the film stars **Calvin Lockhart**, whose performance in "Joanna" led to roles in four other major pictures.

The next film on the schedule is **The Landlord**, set for release in June. It was produced by **Norman Jewison** and marks the directorial

debut of **Jewison's** long-time film editor and associate producer, **Hal Ashby**. The picture stars **Beau Bridges**, **Lee Grant**, **Pearl Bailey** and **Diana Sands**, and deals with the adventures of a wealthy, white and whimsical young man who buys a house in a black ghetto and becomes involved with its memorable melange of tenants.

In July the company will release **The Hawaiians**, an epic drama based on the second half of **James A. Michener's** phenomenal best-selling novel, *Hawaii*. Filmed on location in Hawaii, **The Hawaiians** stars **Charlton Heston** and co-stars **Geraldine Chaplin** and **John Phillip Law**. The picture carries the story of the Islands from the mid-1800's into the 20th Century.

In August **They Call Me MISTER Tibbs!** will go into nationwide distribution. **Sidney Poitier** is starred as detective **Virgil Tibbs**, the role he created in the multi-Oscared *In the Heat of the Night*. Starring with **Poitier** are **Martin Landau** and **Barbara McNair**.

For October release the Mirisch Company has set **Billy Wilder's The Private Life of Sherlock Holmes**, a humorous study of a very unusual relationship between two unusual men. Heading the cast are **Robert Stephens** as **Sherlock Holmes** and **Colin Blakely** as **Dr. Watson**.

Cannon for Cordoba will be released in November. An action-adventure drama starring **George Peppard** and co-starring **Giovanna Ralli**, **Raf Vallone**, **Pete Duel**, **Don Gordon** and **Nico Minardos**, this film was shot in Spain.

There must be a reason



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Our Business

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would follow that if part of the budget is diverted to the production of features, it must result in less creation of informational and educational films. Nor is there evidence that the NFB even attempts to meet the requirements laid down by the CFDC prior to production — namely, guarantees, distribution deals, completion bond, etc. The money comes from the same source but is expended on an entirely different basis.

We have frequently championed the cause of the NFB in the past. Its record in the documentary field remains unchallenged anywhere in the world. It should continue in this field because it is doing a fine job for our Canadian image. We suggest that a consensus from people who are knowledgeable in this field, would concur with the suggestion that the NFB stick to its knitting and refrain from trying to get into needlepoint.



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IT'S MY BAG

By Ed Hocura

When the austere **Wall Street Journal** devotes two full columns on a profile of a well-known movie critic, it stands to reason they felt it would make for good reading. Up to a point, what the story had to say about **Judith Crist** revealed what makes this particular movie critic so renowned, but it belabors the feeling that what she writes can affect the box office potential of certain movies. As someone who toiled for many years as a movie critic for a major newspaper, it has long been my contention that exhibitors and distributors get unnecessarily upset over adverse criticism. What they fail to realize, and I firmly believe this, is that most people make up their own minds what films they are going to see. "Of all the critics," the story in the **Wall Street Journal**



reports, "Mrs. Crist has perhaps the most power to ruin an actor or a movie." The paper bases this statement on the fact that **Judith Crist** has the biggest audience of any movie critic in the country, since she writes for **TV Guide**, **New York** magazine and appears regularly on the **Today** television show. Her reading and viewing audience is estimated at nearly 25 million people every week. Since this represents a larger percentage of people than the entire population of Canada, let us look at some of the movie critics in Canada whose writings

don't reach as many people as Judith Crist. But while these critics don't have as many readers, on a per capita basis their percentage of readers is as great, if not greater, as Mrs. Crist whose audience is less than one-tenth of the population of the U.S. Which makes me wonder why U.S. exhibitors and theatre owners worry so much about a movie critic who isn't read or seen by 90 percent of their total audience potential? Every major Canadian newspaper likes to feel that it reaches the highest percentage of households in their particular area. Which means that **Frank Daly**, **Martin Malina**, **Martin Knelman**, **Clyde Gilmour**, **Dorothy Mikos**, **Stewart Brown**, **Frank Morris** and **Les Wedman** command strong readership in Ottawa, Montreal, Toronto, Hamilton, Winnipeg and Vancouver. It stands to reason that it wouldn't be too often that all these critics would be unanimous in panning and praising the same films. So if **Martin Knelman** panned the same picture in **Toronto** that **Frank Morris** praised in **Winnipeg**, and the picture was a success in **Toronto** and a flop in **Winnipeg**, what would be the reaction from the exhibitor? That **Knelman** was a poor critic, or that **Morris** was a poor judge of films? And since seven Canadian movie critics would not be expected to agree or disagree with **Judith Crist** at all times, who is to say which critic could be blamed or credited with the success or failure of a particular film?

"Because of her television exposure and because she comes on so strong, she can affect the popularity of a film more than most critics," an executive for a chain of theatres is quoted in the **Wall Street Journal** story on **Judith Crist**. Which leads me to believe that movie critics for Boston newspapers would be more than a little slighted when they read the story. But I would only believe that **Judith Crist** had this magic power if the Boston theatre chain executive produced box office receipts that showed the influence her reviews had on the films he booked. Which would also be my belief if someone in **Toronto** pointed to a review in an **Ottawa**, **Toronto**, **Winnipeg** and **Vancouver** newspaper as "killing my film" if it so happens that another critic in the same city gave his film a good review. The fact remains that exhibitors and distributors will have to learn to live with good and bad reviews. That the paying public is the final judge of a film's success or failure is something far more important to consider than what a movie critic writes. And you only have to check over all the reviews most films receive to come up with a mixed bag of good and bad comments. Which leaves most moviegoers to make up their own minds. And this something a dozen **Judith Crists** could never change. The story on **Judith Crist** in **Wall Street Journal** is something she will treasure for years. But she alone knows, as do other movie critics with grandeurs of power, that she is more often wrong than right in thinking that what she wrote affected the box office fate of a movie she panned. And it was only a few days ago when I was laid up at home with back trouble that I read some

of my old reviews in the **Hamilton Spectator**. After a few hours of painful reminiscing, I came to realize that what I had written had been only my own personal opinion. But for some stupid reason I really believed that I had the power to make or break a movie. How wrong I was.

LETTER TO THE EDITOR: This publication received a letter, which was addressed to "all interested in developing the Canadian film industry and the crafts related to film production in particular." Due to space limitations, we have taken it upon ourselves to edit the original copy, and hopefully, the original point of view will remain intact.

"The **Canadian Customs Act** allows industries such as farming, oil and mining to import equipment not manufactured in Canada, duty free. The same customs act allows only 'professional motion picture producers' to import film equipment duty free — this classification is limited only to those who actually expose film . . . only a cinematographer may qualify. But, the tariff item itself states that the equipment is for ' . . . use in the production of motion pictures by professional producers having studios in Canada, equipped for motion picture production.' This does not state that one must actually expose film in shooting motion by means of a motion picture camera in a studio, yet this is the primary requirements for qualification of approval.

"Our craft, of film editing, takes the raw product of the cinematographer and produces a motion picture from it. We work with professional equipment which is mostly manufactured outside of Canada." The customs department will not give its approval for duty free import because we do not expose film under the present tariff item — but, the present tariff item does not state that exposing film is required.

"The government of Canada has established the **Canadian Film Development Corporation** with ten million dollars to spend in developing the Canadian film industry. The Canadian customs department has limited the only classification for importing film equipment to those who actually expose film in a studio, thus hampering the Canadian film industry.

"The director of tariffs, **J. Loomer**, is the man to be contacted to have the present legislation changed so that we . . . have the right to import equipment duty free. Contact him today; contact your member of parliament.

"Together we can have this problem corrected . . . that is if we want a Canadian film industry."

This letter was received from **Gerald K. Wilson (C.F.E.)**, **Able Editing & Service Ltd.**, 10103-106 Street, Edmonton 14, Alberta.



HAPPY MOMENT FOR THEATRE CONFECTIONS — J. J. Fitzgibbons, Jr., president of Theatre Confections Ltd., was on hand for the recent "popcorn ribbon" official opening of his company's new branch office and warehouse facilities in Calgary. Shown above, left to right, are: Miss T.C.L., Mr. Fitzgibbons, Fred Purich, president, Richfield Developers; Murray T. Sherriff, T.C.L. division manager, and one of the hostesses on hand to greet the more than 200 guests who attended the opening despite temperatures of 30 below zero.

movie reviews

By GARY TOPP

Tell Them Willie Boy is Here

Abraham Polonsky hasn't directed a film in more than 20 years. He made his directorial debut in 1948 with *Force of Evil*, which has been described by many as one of the great films of the modern American cinema. After completing that movie, he had a run-in with the House of Un-American Activities Committee and was blacklisted.

Polonsky has been away from the cinema for some time now, and quite obviously, he has a heavy mind. *Tell Them Willie Boy Is Here* is his new movie for Universal, and it is definitely a mirror of Polonsky's personality. Unfortunately, the screenplay is so full of self-awareness, and there is so much sloppiness (dead people breathing heavily!?), that the statement falls apart.

Tell Them Willie Boy Is Here is a very simple western about a white sheriff (Robert Redford) chasing an innocent Indian (Robert Blake) who has really nowhere to go. He's a loner who refuses to be stuck on a reservation, even though white society won't accept him anywhere else.

Although Blake gives a marvellous performance (his first since his triumphant *In Cold Blood*), playing his character as simply as possible, the screenplay is so full of self-explanation that it almost destroys the film.

Polonsky is concerned about many things, some of which include racism — "real democracy is letting that Indian come and go as he pleases, as if he still owned the country, as if he were white and a man"; sensational journalism — "you're another reporter with incorrect facts"; mis-government — "the president said to take my problem to the Indian bureau"; black (or minority) power — "you can't win, you can't beat them neither, but they'll know I was here"; and liberal democracy — "no-one is their enemy".

Tell Them Willie Boy . . . at its simplest is a manhunt, far from perfect, but extremely interesting at times. We see a pattern of white America's attitude towards non-white minorities. I doubt, as many critics have stated (probably only to get their names in advertising material), that *Willie Boy* is "one of the year's ten best", but I firmly believe that it is a worthwhile picture, one which might start some people thinking.

More

For years, my friend and I would go to the American International exploitation flicks just to watch the further adventures of our lovely, baby-faced dream, Mimsy Farmer. Then for a time, she disappeared to Europe.

Well now, Mimsy is back! Her new movie, made overseas (distributed here by Prima Films), is called *More* and although I kind of enjoyed what I saw, it unfortunately adds up to much less than its title suggests.

Quite evidently, the French director Barbet Schroeder, whose first movie this is, wanted to tell a moralizing story of two beautiful, but shiftless youths who destroy themselves by drug abuse. At the outset of the film the hero explains, "I wanted to be warm. I wanted the sun, and I went after it". By the end, however, he asks, "where is pleasure without tragedy?"

The endless stream of drugs (from harmless marijuana to shooting heroin under the tongue), sexual acts with opposite and similar sex, lying, stealing and romping in the nude eventually develops into an extremely campy self-parody. Schroeder has tried hard, and for his first film, he should be congratulated. I think though, that if *More* had been a short film, it would have been more fulfilling. What is interesting at the beginning develops into something repetitious.

I am quite positive that when the public discovers the controversial matter of *More*, there will be a mad dash to the box-office. Personally, I think that today's youth (even though the movie concerns them) will be much too sophisticated to be seriously lured in by our heroin(e).

Will the NFB make it with youth-oriented Prologue?

Robin Spry, the 29-year-old director of the National Film Board's new feature film, *Prologue*, is in definite agreement with the fact that today's youth predominates the market, and that if film-

maker's want to satisfy that market, they will be compelled to include young issues and feelings in their pictures.

Although *Prologue* is an extremely open movie concerning itself with the difficult problems of today's young people, it is a movie of real truths, one which should have definite appeal to audiences of every age group, as it is about every age group.

Elaine Malus who was born in Montreal and who plays Karen in *Prologue*, agrees. In an interview following the film's New York premiere, she hoped that her "parents will see this film, because it explains so well all the things I can't talk to them about. There are so many ideas that are difficult to explain about yourself and young people, but they come across here."

Prologue relates the story (by Spry and Sherwood Forest) of two young people who are both college drop-outs. Jesse (American actor, John Robb) edits an "underground" newspaper; Karen is a waitress in a topless discotheque.

Jesse takes off for the 1968 Democratic Convention in Chicago in order to "throw out your Canadian apathy and do something about it"; Karen takes off to a commune in Ontario with David, a draft-resister (played by former Northwestern University political-science researcher, Gary Rader) in order to get free because "you get so caught up protesting yourself that you'll end up almost destroying what you're trying to preserve."

Spry's movie introduces film audiences to the controversial and outspoken Yippie leader, Abbie Hoffman, and takes you behind the scenes of those black days in Chicago during the 1968 Chicago political convention. Here a number of notable figures in the anti-war and civil rights movements (among them Dick Gregory, William Burroughs and Jean Genet) join with the young protesters in expressing their dissatisfaction.

Douglas Kiefer's Chicago footage (edited by Christopher Cordeaux) is strikingly chilling and ought to be shown to all the short-sighted politicians as a permanent reminder of those disastrous days, when Chicago town almost burnt to the ground.

The actual convention filming was a problem for Robb. In a New York interview he stated, "Sometimes I wanted to disassociate myself with the camera so that I could participate in the work there. It was a big conflict to have to play the part and only pretend to do things I wanted in reality to do."

This involvement, as well as all the conflicting viewpoints brought out by various characters throughout *Prologue*, makes the film a very honest expression.

Favourable reaction from viewers in New York and at several international film festivals tend to point to the fact that *Prologue* will have great appeal to every type of person. It is a very important testament of our times, definitely a mirror of today's thought.

The movie will have its Canadian premiere at Toronto's Odeon Coronet Theatre on Feb. 20 and shortly after will open in Montreal, Hamilton, Ottawa and Calgary. It opens in London, England, on Feb. 25.

—GARY TOPP

Cannes Festival opens its doors

The Cannes Film Festival has invited all private producers to participate in the "Fortnight of the Film Directors", a mini-festival enabling the maximum number of directors of all tendencies the chance to express themselves.

From May 2 to May 15, 1970, this newly introduced series of projections will run parallel with the official Cannes Film Festival. Organized by the Society of Film Directors, the film showings will be entirely free and open to all countries. There will, however, be no prizes awarded.

Any film will be welcome, without consideration for the conditions of production or direction, or of censorship. Thus, the number of new films that do not enter into the criteria of the Festival or of the Critic's Week, will have a chance to be seen by the international press and the professionals of the medium. It is hoped that "a young avant-garde cinema of writer/directors will come and widen the scope of the Cannes Film Festival."

Any further information or any applications may be found through this magazine.

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NEW PIONEERS — At a recent induction meeting of the Canadian Picture Pioneers, held in Toronto, the following were made new members of the organization. Left to right, sitting, Warren Hembruff, Jack Fine, Ken Dent, Bob Curry, Florence Van Heek, Fred Bendell, Roger Beaudry and Harry Brooks; Standing,

Russ Sturgess, Roy Smith, Jim Swadron, Jim Owens, Larry Ritza, Walter Lackenbauer, Harry Volwes, Art King, Frank Kavanaugh, Mel Turner, Jack Cottingham and Oliver Kempf. (Photo by Len Bishop)

Famous Players

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The Mini-Ciné is a two-section assembly. One unit is basically a custom-designed trailer, 12 x 44 feet, comprising a panelled lobby, modern concessions bar, restroom facilities and the projection booth, all delivered intact.

The main 24 x 64-foot auditorium is attached to the trailer unit on the site, and is topped by a roof capable of sustaining the heavier snowloads expected in rural areas.

According to Kressin, the combination of insulation and a gas or oil-fired heating system will guarantee maximum comfort even with

outside temperatures as severe as 30 degrees below zero.

The 16 mm. projection equipment is fitted with wide-angle as well as conventional lenses to accommodate Cinemascope and other wide-screen ratios along with the conventional. The screen itself is 10 feet high by 20 feet wide.

The Mini-Ciné in Lower Notch will represent the prototype structure. "It was built from rough sketches I made after discussing our needs within the company," Kressin said. "The finished product simply evolved as construction progressed. We're now producing standard plans on the basis of the completed prototype."

Par. holds sales meeting

Paramount Pictures' district sales managers from Canada and the U.S. met this week in Toronto. The meeting was attended by B. Obrentz, senior vice-president of world-wide distribution, and F. Yablans, vice-president of domestic distribution, as well as the following divisional managers — I. Yablans, west coast; N. Stern, New York; F. Mathis, south eastern division; R. Lightstone, Canada; W. Lange, central division; T. Bridge, south west division; D. Hicks, eastern division.

New Winnipeg dual

Famous Players' new Northstar Twin Cinemas will open in Winnipeg Mar. 3 with an invitational preview and will open to the public the following day, it was announced by W. N. Murray, general manager.

W. V. Novak, formerly manager of the Metropolitan in Winnipeg, has been appointed manager of the new dual operation, Murray said. His successor at the Met is L. Termeer, formerly of Winnipeg's Gaiety. He in turn will be succeeded by H. Thorvaldson whose present managerial post at the Cinema Polo Park, in the same city, will be taken over by W. Inge.

Oliver succeeds Eady

Geoff Oliver, markets division, Canadian Kodak Co. has been named chairman of the Toronto section of the Society of Motion Picture and Television Engineers succeeding Harold Eady, Bonded TV Film Service.

Other officers include Fin Quinn (Quinn Labs) secretary-treasurer, Steve Cook (Braun Electric Canada), Bob Mackenzie (Mackenzie Equipment) and Maurice French (CBC).

Variety Club of Toronto Tent 28 Weekly Newsletter

Stan Sobol has been promoted to assistant Chief Barker and Bob Lawrence, who was past house chairman, has taken over Sobol's previous duty as Dough Guy. The house chairman position has been substituted by a committee headed by Wally Shaul, Murray Axler, Sam Small, Dave Wallace, Dave Caplan, Harold Emsig, Neil Polen and several others. Redecoration and a new sound system have already been instituted by the committee.

The Thursday night Gin Rummy Club was recently revitalized. Bob Myers was elected president.

Many celebrities have recently visited the Variety Club — Bob Carroll and Elaine Kussack of Fiddler on the Roof, critic Herbert Whittaker and Joseph Della Sorte and John H. Fields of Man of La Mancha.

Highest Canadian advance reported

Canadian distribution rights to Tigon Pictures Ltd.'s latest color productions, Monique and Zeta One, have been acquired by Avant-Garde Distributors, Ltd., Montreal.

According to Munio Podhorzer, president of United Film Enterprises, Inc., and U.S.A. representative of Tigon Pictures Ltd., who made the deal, the transaction reportedly involved one of the highest advance guarantees ever paid by a Canadian distribution company.

Monique stars Sibylla Kay, Joan Alcorn and David Sumner; Zeta One stars Dawn Addams, James Robertson Justice and Anna Gael.

From Astral to F.C.

Dan Weinzwieg, formerly of Astral Films, has now moved over to Film Canada to handle 35mm bookings.



M.P.T.A.O. 1970 BOARD OF DIRECTORS — At its 28th annual election meeting held at Toronto's Park Plaza Hotel, The Motion Picture Theatre Association of Ontario elected its new executive. From left to right, front row, N. A. Taylor (honorary director), Joe Russ, Dan Krendel (Famous Players Cdn. Corp.) president, William Sullivan (Quinte Drive-In Theatre, Trenton) vice-president, Robert Stinson. Standing are Lionel Lester, Lou Consky, Jack Fine (B&F Theatres Ltd.) treasurer, Dave Axler (Theatre Holding Corp.) secretary, Curly Posen (Assoc. Booking Service) special representative, Art Bahen. Absent when photo was taken was Harry S. Mandell. (Photo by Len Bishop)

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